

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

September/October 2015

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

When *Painting the Modern Garden: Monet to Matisse* opens on Sunday, October 11, it will be the first exhibition to occupy the entire lower-level exhibition space, bringing together in one continuous presentation both the Smith Exhibition Hall and the Smith Exhibition Gallery. It is particularly exciting for us finally to have the opportunity to use our new exhibition galleries in this way, as was always envisioned as a possibility, even in the earliest designs for the expanded museum. Interestingly, the concept for this expansive show of more than 100 paintings was initially much more focused, with just three works of art: the idea was to reunite Claude Monet's famed *Water Lilies* triptych, of which our large painting is but one part. But as curator William Robinson considered the setting of those masterworks—the gardens at Giverny, France, where Monet spent his final decades, and the broader context of ways other artists of his era also turned to gardens as a source of inspiration—a much more ambitious project began to take shape. The result is a stunningly beautiful experience that serves as a suitable introduction to the Cleveland Museum of Art's 100th-anniversary year. Indeed, exactly as this museum was first opening its doors, Monet was at his farm north of Paris working on these paintings, refusing to be slowed by World War I. Bill Robinson writes about the show beginning on page 4. I would strongly recommend that members make their first visit to this exhibition early in its run, and specifically not to wait until the holiday season when we anticipate substantial crowds.


Complementing the large paintings show and opening October 24 is an exhibition of about 50 prints, drawings, manuscripts, textiles, and decorative arts titled *Imagining the Garden*. Assembled by curator of draw-

ings Heather Lemonedes using works from the museum's collection, it demonstrates—with examples dating back to the Middle Ages—the enduring appeal of gardens as fertile ground for creative inspiration.

Opening September 5 is an exhibition of Pictorialist photography, similarly drawn from the CMA collection, co-organized by Case Western Reserve University art historian Andrea Rager and our own curator of photography, Barbara Tannenbaum. Pictorialism is a particular strength of our collection, and Ohio was an important center of the movement, which sought to help legitimize photography as fine art by intentionally departing from a straightforward documentary approach and incorporating painterly effects of atmospheric light and soft focus. An article about *Shadows and Dreams: Pictorialist Photography in America* begins on page 8.

I also call attention to the article that museum trustee Fred Bidwell has contributed on page 10: he makes a compelling case for how important Cuyahoga Arts & Culture grants have been to the creative environment and economic viability of Cleveland. A renewal of the cigarette-tax-funded program will be on the November ballot for Cuyahoga County residents. We strongly support it not only because it provides funds to the museum, but because it has been very effective in weaving the arts into the fabric of daily life in this place—thereby making this community all the more special.

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

The Pond with Water Lilies, Harmony in Green (detail) 1899. Claude Monet (French, 1840–1926). Oil on canvas; 89.5 x 100 cm. Musée d'Orsay, Paris, RF 2004. Photo: Hervé Lewandowski. © RMN-Grand Palais/Art Resource, New York

Cleveland Art: The Cleveland Museum of Art Members Magazine

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Questions? Comments?

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ON VIEW

Painting the Modern Garden: Monet to Matisse October 11, 2015 through January 5, 2016, Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. Examining the role of gardens in the paintings of Claude Monet and his contemporaries, this spectacular exhibition features more than 100 paintings by Impressionists, Post-Impressionists, and avant-garde artists of the 20th century, including Caillebotte, Renoir, Cézanne, Van Gogh, Sargent, Sorolla, Kandinsky, and Bonnard. It reunites Monet's great *Water Lilies (Agapanthus)* triptych and considers modern paintings in the context of new developments in floriculture and personal pleasure gardening. \$18 adults/\$16 students & seniors/\$9 children 6–18/free 5 and under. CMA members free; member guests \$9.

In Cleveland, the exhibition is made possible by an indemnity from the Federal Council on the Arts and the Humanities. Major support is provided by BakerHostetler and the Michelle and Richard Jeschelnig Exhibitions & Special Projects Fund. Media sponsor: *Cleveland Magazine*

BakerHostetler
Cleveland
MAGAZINE

Monotypes: Painterly Prints Through October 11, James and Hanna Bartlett Prints and Drawings Galleries. Ever since the 17th century, artists have used the monotype technique to create unique prints with painting-like qualities. This exhibition highlights the finest monotypes in the museum's collection.



Gloria: Robert Rauschenberg & Rachel Harrison Through October 25, Julia and Larry Pollock Focus Gallery. Modern masterpieces, pop culture trivia, and wry humor abound in the first exhibition to pair Rauschenberg's iconic Combines with the sharp-witted artwork of internationally acclaimed artist Rachel Harrison.

Imagining the Garden October 31, 2015 through March 6, 2016, Prints and Drawings Galleries. Throughout the history of art, artists have made exquisite renderings of the garden. In a selection of 50 drawings, prints, illuminated manuscripts, Indian miniatures, textiles, and decorative arts from the museum's collection, this exhibition transports viewers to cloister gardens of the Middle Ages, Persian love gardens, formal gardens of the Italian Renaissance, Impressionists' backyard idylls, and fantastical oases that exist only in artists' imaginations.

Shadows and Dreams: Pictorialist Photography in America September 5, 2015 through January 17, 2016, Mark Schwartz and Bettina Katz Photography Gallery. The first in-depth exploration of the museum's extensive, beautiful, and unique collection of American Pictorialist photography highlights works from this turn-of-the-20th-century international movement. It was the first concerted, widespread effort to release photography from the constraints of mechanical reproduction and elevate it to the status of fine art.

Chinese Landscape Duets of Arnold Chang and Michael Cherney Through February 7, 2016, gallery 242. Using two different mediums to create artistic dialogues, Arnold Chang (the painter) and Michael Cherney (the photographer) turn their creative processes into artistic improvisations. A common denominator of the two artists' works is an emphasis on the harmony of abstract and natural rhythms; when their respective art forms are combined, the rhythms of brush and ink echo the rhythms of nature from which the brushwork is derived.

Muhammad Shah's Royal Persian Tent Through June 26, 2016, Arlene M. and Arthur S. Holden Gallery. This newly acquired, jewel-like royal Persian tent, an imperial symbol of power and wealth, stars in a special focus exhibition. Visitors can walk into the richly decorated interior of this spectacular 19th-century tent, and in a special video see glimpses of Muhammad Shah's family and imperial hospitality along with the role of tents.



Painting the Modern Garden

A passion for gardening provided fertile ground for Monet and his contemporaries

**Claude Monet
in His Garden at
Giverny** 1921. Au-
tochrome. Musée
d'Orsay, Paris.
© Droit Réservé-
Photo Musée
d'Orsay/RMN



“Gardening was something I learned in my youth when I was unhappy,” Claude Monet once observed. “I perhaps owe it to flowers that I became a painter.” Arguably the most important painter of gardens in the history of art, Monet was also an avid horticulturalist who cultivated gardens wherever he lived, from his early days at Sainte-Adresse, Argenteuil, and Vétheuil, to his final years at Giverny. A substantial number of his contemporaries shared his fascination with the subject. Many were inspired by the great horticultural movement of the 19th century, when floral displays became major attractions at international fairs. Greater leisure time also provided the growing middle class with new opportunities to garden for aesthetic pleasure, stimulating the growth of horticultural societies and popular gardening magazines. New plant species imported from Asia and the Americas, combined with advances in botanical science, led to the production of larger, more intensely colored hybrids with more varied shapes and sizes. This newly emergent floriculture inspired artists to explore innovative ways of depicting gardens. Gardens ignited their imaginations, sharpened their response to color sensations, and provided a fertile space for exploring a broad range of painterly and thematic issues.

Opening October 11, and on view until January 5, the exhibition *Painting the Modern Garden: Monet to*

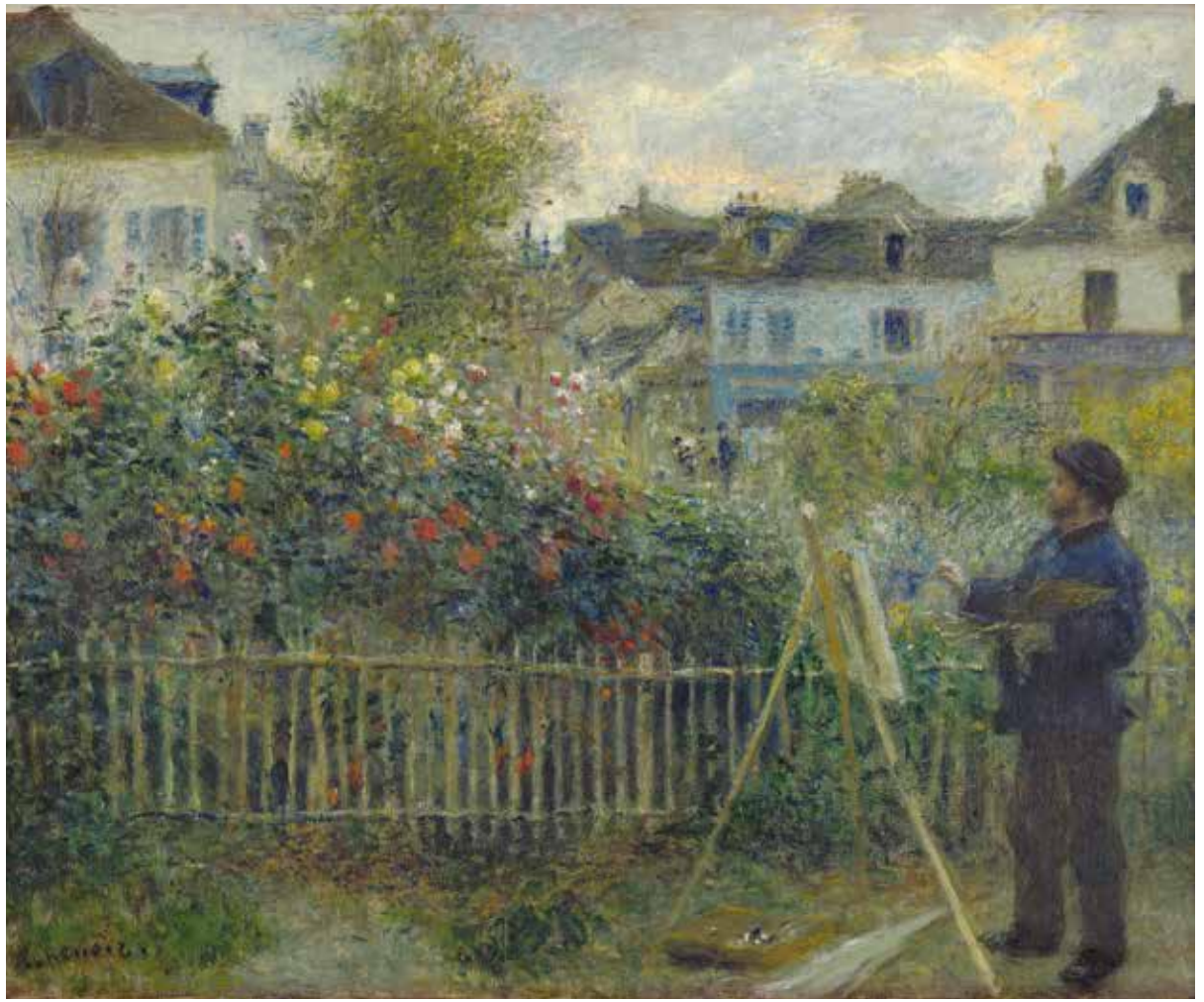
Matisse examines the role of gardens in the paintings of Claude Monet and his contemporaries. Pierre-Auguste Renoir’s depiction of Monet painting the blossoming dahlias in his first garden at Argenteuil succinctly summarizes Monet’s lifelong devotion to gardening and painting. Many of Monet’s Impressionist colleagues, also passionate gardeners, were inspired to paint gardens as emblematic of the pursuit of modern, middle-class leisure. They were among the first artists to portray gardens observed directly from life, disconnected from historical, religious, or literary themes. Mounting enthusiasm for personal pleasure gardening and the rise of the artist-gardener became an international phenomenon that spread across Europe and America in concert with the vogue for outdoor painting. As the century drew to a close, Symbolists, Fauves, and German Expressionists embraced more subjective approaches by imagining gardens as visionary utopias; many turned to painting gardens to explore abstract color theory and decorative design. A parallel development occurred in Monet’s later years at Giverny, when his focus shifted toward greater expressive freedom and concern with conceptual invention.

The exhibition opens with Monet’s early Impressionist works of the 1860s and culminates with late paintings of his water garden at Giverny, highlighted by the reuniting of the great *Water Lilies (Agapanthus)* triptych of 1915–26. More than 100 works by a diverse

EXHIBITION
**Painting the
Modern Garden:
Monet to Matisse**
October 11, 2015–
January 5, 2016
Kelvin and Eleanor Smith Founda-
tion Hall and
Gallery

**Monet Painting
in His Garden at
Argenteuil 1873.**

Pierre-Auguste
Renoir (French,
1841–1919). Oil on
canvas; 46.7 x 59.7
cm. Bequest of
Anne Parrish Titzell,
Wadsworth Ath-
eneum Museum of
Art, Hartford, CT



**Louis Comfort
Tiffany in His**

Garden 1911. Joaquín
Sorolla (Spanish,
1863–1923). Oil on
canvas; 150.5 x 225.5
cm. Hispanic Society
of America, New
York





The Pond with Water Lilies, Harmony in Green
1899. Claude Monet (French, 1840–1926). Oil on canvas; 89.5 x 100 cm. Musée d'Orsay, Paris, RF 2004. Photo: Hervé Lewandoski. © RMN-Grand Palais/Art Resource, New York

range of artists have been carefully selected to reveal unexpected connections and poignant meanings even in familiar paintings. Considering these works in the context of what artists wrote in diaries and letters offers revealing insights into the importance and meaning of their garden paintings. Renoir painted roses to improve his rendering of flesh tones. Santiago Rusiñol painted evocative views of the gardens of Spain that allude to the cycle of life and the country's Islamic past. Joaquín Sorolla used a luxuriant garden to create a stunning setting for his portrait of Louis Comfort Tiffany. Vincent van Gogh studied flowers to more thoroughly understand color theory and painted imaginary gardens filled with symbolic allusions, as well

as others that pay homage to fellow artists. Wassily Kandinsky, Emile Nolde, and Paul Klee painted both real and imaginary gardens in their search for an authentic spirituality. "Whenever we returned from the big city and arrived at Utenwarf [the artist's farm]," Nolde wrote in his diary, "I was soon overcome by an irresistible desire for artistic creation." Klee expressed similar sentiments in a letter to his fiancée: "My mind is clearest and freshest, and I often experience the most captivating moods, even moments of great joy, when I am tending plants in my garden . . . when I feel like a plant myself."

Gardens were a surprisingly important subject for Henri Matisse. By 1912, he had become devoted to devel-

oping his garden at Issy-les-Moulineaux. “Flowers provide me with chromatic impressions that remain indelibly branded on my retina, as if by a red-hot iron,” he told an interviewer. “So, the day I find myself, palette in hand, in front of a composition . . . that memory may suddenly spring within me and help me.” The gardens in Matisse’s paintings are not always easily recognized. Only a few elements from his personal garden—with its neatly arranged flower beds, gravel paths, and Mediterranean cypress trees—can be identified in *Garden at Issy* of 1917. The circular form at lower center suggests a waterless pool with a fountain, while the shed-like form directly above probably represents his studio at the far end of the garden. The restrained palette, compressed space, and severely reductive forms may reflect a difficult moment in Matisse’s fluctuating emotional state during the First World War, when his family endured food shortages and his mother remained trapped behind enemy lines.

A noticeable shift in style appears in Matisse’s postwar painting *Young Girls in the Garden* of 1919, which depicts the same garden but transitions to a more relaxed style and traditional perspective viewed at eye level. An attractive, reclining model greets the viewer in the foreground, coyly welcoming us into this idyllic gar-

den bursting with abundant life. The model forms a protective barrier in front of the artist’s daughter and wife, seen relaxing along a path that meanders past a fountain toward a distant wall glowing with warm sunlight. Filled with the pleasures of daily family life, Matisse’s garden now suggests a metaphor for the world restored to serenity and order, a paradise regained after the chaos and destruction of the war.

It may seem astonishing that so many leading modernists and avant-garde painters would continue to explore such an apparently conventional subject as gardens, and even more so that they would expand and enrich it. *Painting the Modern Garden* looks broadly and deeply into the issue of how these artists reinterpreted the garden theme by tracing its evolution from Impressionist visions of light and atmosphere, to Symbolist evocations of imagined realities, to sites for avant-garde experimentation with form and color, and ultimately to sanctuaries of refuge and healing during and after the First World War. Framing the paintings in the context of broad artistic movements, as well as social and political events, the exhibition offers unprecedented paths for understanding how gardens served as a universal, multifaceted source of inspiration for artists of the modern era. 🏡

Garden in Auvers

1890. Vincent van Gogh (Dutch, 1853–1890). Oil on canvas; 64 x 80 cm. Private collection



Shadows and Dreams

American Pictorialists elevated photography to a fine art

Photography was largely considered a commercial trade rather than an art form in the 19th century. Since a photograph was produced by a mechanical device—the camera—many people believed it was limited to a factual transcription of what fell before the lens and offered no opportunity for imagination or creativity. The Pictorialists, a turn-of-the-20th-century international photographic movement, set out to prove them wrong. Theirs was the first concerted, widespread effort to elevate photography into the realm of personal expression—that is, to the status of a fine art.

At the time, sharp focus and accurate informational content dominated commercial photography, portraiture, and the snapshots produced by amateurs using the Kodak camera, which was introduced in 1888. The Pictorialists, in contrast, gloried in soft focus and emphasized formal values such as composition and tonal balance. They either staged idyllic scenes or sought out new visions in the natural world. Emphasizing the hand and eye of the artist, they derived their inspiration from painting and drawing. Subtle adjustments of dark and light during printing were and remain standard photographic practice, but some Pictorialists went further, drawing on and manipulating their negatives so that they ended up with prints that looked like paintings or drawings rather than photographs. A number also experimented with new media for reproducing photography in ink on paper to more widely disseminate their work. This panoply of approaches taken by the artists is well represented in *Shadows and Dreams*, which is the first exhibition to explore in depth the museum's extensive and unique collection of American Pictorialist photography.

At the heart of the show is a large and unusual group of prints by Clarence H. White, a leading Pictorialist who made Newark, Ohio, an important center for art photography from 1893 until his departure for New York in 1906. It was not possible in those days to earn a living by making fine art photographs. When White first began his photographic practice, he was working long hours as a bookkeeper for a wholesale grocery and had a growing family to feed, so could spare only limited time and funds for his photography. He enlisted his friends and family to pose for him in the early morning or evening, including most notably Julia Hall McCune. His first student and one of his favorite models, McCune was the best friend of his sister-in-law. White paid for her



The Orchard 1902 (printed 1905). Clarence H. White (American, 1871–1925). Photogravure; 8-1/8 x 6-1/16 in. Gift of John Flory, Elizabeth Flory Kelly, and Phoebe Flory 1980.149

services with photographs, which her children donated to the museum in 1980.

White's images are constructed rather than captured. The McCune photographs, which contain several groups of process or work prints of the same image, provide rare opportunities to study the development of the artist's thought as he converted the pictures he took into the perfect compositions of darks and lights he had imagined in his mind's eye. White could afford to shoot only two glass plate negatives per week, so he fine-tuned his images by painting and drawing on work prints. When he arrived at his ideal composition, he would make those changes on the negative. That manipulated negative would then yield a finished print.

White staged his photographs, fastidiously fashioning idealized views of small-town life in the pre-industrial age. His models were usually women and children, and most wear clothing that had belonged to their

EXHIBITION Shadows and Dreams: Pictorialist Photography in America

Mark Schwartz
and Bettina Katz
Photography
Gallery

September 5,
2015–January 27,
2016

RELATED PROGRAMS

Curator Tour

Wednesday,
October 14, 6:00.
Join the co-
curators Andrea
Wolk Rager and
Barbara
Tannenbaum.

Film Series:

Karl Struss,

Cinematogra-

pher

Struss, a
photographer
well represented
in the exhibi-
tion, was also a
top Hollywood
cinematographer
for nearly 40
years. This series
includes four of
his best movies,
including *Sunrise*.

grandmothers. His images associate women with nature, beauty, and intellectual pursuits: they are seen strolling, writing, ruminating, or leisurely picking apples rather than performing the arduous domestic duties of cooking, scrubbing, and child care that actually filled their days.

White carried the constructed narrative to an extreme in several commissions to photographically illustrate short stories for popular magazines, a somewhat novel practice at the time. An example, a tale of lost love entitled “Beneath the Wrinkle,” is represented in the exhibition by both White’s original photographs and their halftone reproductions in a 1904 issue of *McClure’s Magazine*. This commercial printing process simulates the continuous tone of photography through the use of a screen that breaks the image down into dots of ink.

A far more elegant and expensive magazine, *Camera Work*, served as the focal point of the American Pictorialist movement. This prestigious art journal was published from 1903 to 1917 by the pioneering Pictorialist and eminent gallerist Alfred Stieglitz. The museum is lucky to own a complete set of *Camera Work*; several volumes are included in the exhibition. Personally supervising the journal’s printing, Stieglitz brought to new levels of excellence two photomechanical printing processes for reproducing photographs: the halftone and the photogravure, which produces even more detail and subtler tonal transitions. He and Alvin Langdon Coburn considered photogravure a medium of such accuracy and aesthetic subtlety that they produced publications and exhibition prints using it.



Grand Canyon 1911. Alvin Langdon Coburn (American and British, 1882–1966). Platinum print; 12-7/16 x 16-3/8 in. John L. Severance Fund 2002.51

Thanks to *Camera Work*, people in London, Paris, Berlin, New York, Cleveland, and Newark, Ohio, could sit in their parlors and peruse portfolios of photogravures by the leading Pictorialists, including White, Coburn, Anne Brigman, Gertrude Käsebier, Harry Rubincam, George Seeley, Ema Spencer (another Newark resident), Edward Steichen, Paul Strand, and Karl Struss, all of whom are represented in this exhibition by original prints. Their images run the gamut from idyllic tableaux, soft-focus portraits, and evocative figural studies to striking views of urban life and even the western landscape. The exhibition features depictions of the Grand Canyon by three artists—Coburn, Struss, and the West Coast Pictorialist William Dansonville—that approach that vast chasm as studies of light, atmosphere, and geometry. Struss also experimented with a very short-lived early color print process, and his Hicrome print of a costumed dancer will be on view here for the first time.

The exhibition concludes with works that lead from Pictorialism toward modernist abstraction by Coburn and Jane Reece, a portraitist from Dayton, Ohio. Both images were shockingly innovative, radical works for their time. By the early 1920s, Pictorialism began to be eclipsed by modernist photography, which retained the earlier movement’s credo of photography as fine art and its interest in formalism, but swung the pendulum back toward sharp focus and documenting contemporary life. 🏠



Riverside Drive and 83rd Street, New York 1914. Paul Strand (American, 1890–1976). Platinum print; 9-9/16 x 12-7/16 in. Leonard C. Hanna Jr. Fund 1983.201. © Aperture Foundation, Inc., Paul Strand Archive

Return on Investment

Ten years of support from Cuyahoga Arts & Culture have brought so much change

Think back to 2006. We've seen immense transformations since then, both to the Cleveland Museum of Art and to our entire region.

Planning, design, and preparation of the museum's historic renovation and expansion were well under way in 2006, but the project had only recently broken ground. We were still years away from the iconic makeover we see today.

A decade ago, our city was also on the cusp of change, although the nature of that change was less than clear. Cleveland had, for many years, teetered between renewal and decline.

What a difference ten years can make. Today, Cleveland has momentum, and a renewed vitality that is the talk of the nation.

A major contributor to these outcomes was surely the historic Arts & Culture levy passed by Cuyahoga County voters in 2006, which provided a significant public investment in our arts and culture organizations



and initiatives. This penny-and-a-half per cigarette tax has generated more than \$15 million each year to support arts and culture treasures throughout the county.

Like the museum's renovation and expansion project, the Arts & Culture levy started as a bold vision that would help Cleveland reclaim its historic role as a cultural hub for the region and the nation. And like our renovated museum, the levy has been an immediate and important success.

Through grants distributed by the county agency Cuyahoga Arts & Culture (CAC), this public funding for arts and culture has been a vital part of Cleveland's renaissance. And while Cleveland formerly lagged far behind other regions in public support for arts and culture, this levy has now made us one of the very top funders in the nation.

The levy, which is up for renewal this November, helped protect Cleveland's proud institutions as they struggled to survive the economic crash of 2008. Importantly, the levy has also helped support thriving new start-ups, innovative new programming, and exciting new artists—all part of Cleveland's resurgence.

The Arts & Culture levy represents a significant investment made by the people of Cuyahoga County into our own community, producing a significant return. These funds have been distributed through competitive grants that maintain high standards of artistic excellence, requiring results and accountability.

CAC funding has reached every corner of the county, supporting 300 organizations in 2,300 locations in nearly every community. The impact on education has been especially dynamic, resulting in more than 1.4 million annual experiences for our schoolchildren.



Just a hint of the range of support from Cuyahoga Arts & Culture, clockwise from above A community family day in the Cleveland Museum of Art's Ames Family Atrium; Cleveland Asian Festival in Midtown; the lighting of the new chandelier at Playhouse Square; a Cleveland Public Theater community performance; and a Heights Arts event with jazz musicians from Cleveland Heights High School playing against the backdrop of an exhibition of local artists Rachel Beamer and Achala Wali

Our arts and culture sector is a crucial component of Cleveland's resurgent economy, and the levy has supported and enhanced that economic impact. The sector is responsible for thousands of jobs, as well as hundreds of millions of dollars in direct economic activity every year, and plays a leading role in attracting millions of tourists and visitors to our region. The numbers show a clear benefit:

Every \$1 generated by the levy supports \$21.43 in direct expenditures.

Our arts and culture organizations provide more than \$350 million in annual direct economic impact, including \$150 million in salaries supporting thousands of jobs.

Arts and culture organizations play a leading role in attracting millions of tourists and visitors to our region. In 2013 alone, these organizations served 5,939,681 residents and visitors.

The levy is more than just a good investment in arts and culture and the community at large. It's also good public policy. We can and will continue to fight smoking through education and regulation. But in reality, our most effective weapon is price: increased cost is the tool most available to prevent young people from smoking. And if you can prevent a young person from taking up



the habit by age 24, there is little chance that he or she will ever become a smoker.

The Arts & Culture levy has changed the narrative of our town. We are bringing the arts and artists of the world to Cleveland, and helping strengthen Cleveland's arts organizations so they can demand international attention.

We are reaching a tipping point as a community. We cannot lose the momentum we have gained.

The public funding provided through Cuyahoga Arts & Culture serves as a vital lifeline of support at a critical time in our community's resurgence. It helps organizations and artists build audiences, capacity, and



ROGER VASTOJANNI

business models that will sustain them independently long into the future.

Funding from this small tax on cigarettes has had a major impact on the Cleveland Museum of Art. In fact, funds from Cuyahoga Arts & Culture represent the largest source of unrestricted operating funds that the museum receives.

This November, Cuyahoga County voters will have the opportunity to continue their support for the museum, and for all the people and organizations of our arts and culture sector, by approving a renewal of the Arts & Culture levy. This renewal won't raise taxes or prices; it will simply maintain the current penny-and-a-half per cigarette tax for another ten years.

Before its passage in 2006, the Arts & Culture levy was just an idea, a proposed solution to the challenges facing this critical part of our community. After the past ten years, we know one thing for certain: the Arts & Culture levy works.

If you agree with me that this levy renewal is crucial both for the museum and for Cleveland, you can do two things. First, you can get involved in the campaign to pass this issue. Visit ACAC2015.org to volunteer, to request an Early Voting ballot, or to donate to the campaign.

Second, and most important, this November 3, for our museum and for all of our community, vote to renew the Arts & Culture levy. 🏠



STEVE WAGNER PHOTOGRAPHY

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Collecting Paradise: Buddhist Art of Kashmir and Its Legacies, Rubin Museum of Art, New York, through October 19, features nine pieces of Kashmiri and Tibetan art from the CMA collection.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic, Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA's Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film, Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand's *Susan Thompson, Cape Split, Maine*.

Paul Durand-Ruel and Impressionism, Philadelphia Museum of Art, through September 13, features the CMA's *The Lock at Pontoise* by Camille Pissarro.

Peter Blume: Nature and Metamorphosis, Wadsworth Atheneum Museum of Art, Hartford, CT, through September 20, features the museum's Blume piece, *Hadrian's Villa*.

Man Ray—Human Equations: A Journey from Mathematics to Shakespeare, Ny Carlsberg Glyptotek, Copenhagen, Denmark, through September 20; The Israel Museum, Jerusalem, October 20, 2015–January 23, 2016, includes Man Ray's *Shakespearean Equation: Hamlet*.

Senufo: Art and Identity in West Africa, organized by the CMA, at the Saint Louis Art Museum through September 27 and Musée Fabre, Montpellier, France, November 28, 2015–March 6, 2016, features four works from the Cleveland collection.

More online Search “objects on loan.”



Mother-and-Child Figure Unidentified artist. Wood; h. 63.6 cm. James Albert and Mary Gardiner Ford Memorial Fund 1961.198. Traveling with the *Senufo* exhibition

PERSONAL FAVORITE



NOT GOYA
Portrait of Infante Don Luis de Borbon about 1776. Anton Raphael Mengs (German, 1728–1779). Oil on canvas; 152.7 x 100 cm. Leonard C. Hanna Jr. Fund 1966.14. Gallery 201

Kurt Schaffrath, retired attorney and longtime member This painting has impressed me for decades as an example of supreme achievement in portraiture. The artist, Anton Raphael Mengs, was “first court painter” at the Spanish court, preceding Francisco de Goya in that position. Admire the consummate technique of creating with oil paint on canvas an image so real that one feels tempted to reach out to the sitter and start a conversation! Focus on how the artist managed to re-create

the exquisite texture of the fabric of the tailcoat and waistcoat as well as the play of light thereon and on the blue sash, lending a welcome contrast to the off-white color of the clothing and the heavy gold embroidery! The overwhelming embroidered ornamentation in gilded thread, the gold buttons and military decorations—all augment the three-dimensional splendor.

The head and face before a dark background concentrate the viewer's attention on the fine lines of a noble face, accustomed to intellectual pursuits. The famous “Bourbon nose” links the sitter to that illustrious family which ruled France and Spain for centuries. Members of the Bourbon family have had that nose right up until Juan Carlos, the Spanish king until he abdicated last year and his son took the throne.

The sitter employed Luigi Boccherini for almost 15 years and hosted Goya for extended periods in 1783 and 1784. For many decades, this portrait was attributed to Goya. A more recent analysis of stylistic differences resulted in change of the attribution to Mengs. Goya's

softer lines in the 1770s contrasted with Mengs's neoclassical approach.

The history reflected in my observations came in large part from perusal of materials in the Ingalls Library, much from a book recently published in 2013 in Spain about an exhibition in the royal palace about the Infante Don Luis and Goya. We have the third largest art library in the country. With its very experienced and helpful staff, the library is a real treasure for Cleveland and the nation. At the beginning of every visit I spend a few hours up there. The tremendous wealth of auction catalogues and exhibition catalogues keeps you up to date on what's going on all over the art world. Any art book you see in the *New York Review of Books* will get here. One really has to commend the trustees for their commitment to the library. It's just wonderful what's there and that it's accessible to the public.

Cleveland Goes to Bratislava

Regional art traveled to our sister-city on a mission of cultural diplomacy

Among its myriad functions, art has the power to promote international respect and understanding. Toward this end the Cleveland Museum of Art recently engaged in a mission of cultural diplomacy launched under the auspices of the US Department of State's ART in Embassies program. From 2011 to 2014, the museum—along with the Western Reserve Historical Society and the Cleveland Artists Foundation (now ARTneo)—lent a total of ten paintings with Cleveland ties for display at the US ambassador's residence in Bratislava, Slovakia. This undertaking celebrated our sister-city relationship while acknowledging Cleveland's prominence as home to one of the largest communities of Slovak Americans. The CMA's involvement was particularly gratifying,

for the loan request was initiated by then ambassador Theodore Sedgwick, a great-great-great-grandson of Jephtha H. Wade (1811–1890), whose family philanthropic legacy has long been, and continues to be, so intimately tied to the museum's development.

The project provided a wonderful opportunity to showcase regional art on an international stage. Featured works included Clarence Carter's *Lake Erie Patterns*, a "homecoming" painting of sorts, created by the artist in 1930, shortly after returning to Cleveland from two years of study in Europe. Carter's travel was made possible by Cleveland Museum of Art curator William M. Milliken, who organized a subscription scholarship to fund it. Another loan highlight was William J. Edmondson's *Portrait of Ora Coltman, Friend of the Artist*, whose title and image suggest the warm rapport between two of Cleveland's leading painters during the second quarter of the 20th century. In this portrayal of Coltman at work, Edmondson skillfully imitated his friend's distinctive painting style in the landscape displayed on the artist's easel. A particular favorite of visitors to the ambassador's residence, Edmondson's painting graced the cover of a bilingual booklet published by ART in Embassies, which illustrated all of the loaned works alongside artist biographies, thereby furthering the educational reach of the presentation. To learn more about this fascinating project and its many ramifica-



Lake Erie Patterns

1930. Clarence Holbrook Carter (American, 1904–2000). Oil on canvas; 52.1 x 67.3 cm. Gift of Miss Madeleine Williams in memory of Mr. and Mrs. Edward M. Williams 1972.326



Online Catalogue

An online copy of this catalogue is available at [photos.state.gov/libraries/slovakia/23188/pdf/Art in Embassies.pdf](https://photos.state.gov/libraries/slovakia/23188/pdf/Art%20in%20Embassies.pdf).

tions, make plans to attend *The Diplomacy of Art: How ART in Embassies Linked Cleveland and Bratislava*, the Womens Council's annual education evening program on Friday, September 25, at 6:00 p.m. Guest speakers will discuss the art lent for exhibition, the ART in Embassies program in general, and the historic diplomacy between Cleveland and Bratislava. Scheduled presenters include a senior curator from ART in Embassies, Washington, DC; Mark Cole, CMA curator of American painting and sculpture; and the Honorable Theodore Sedgwick, former US ambassador to Slovakia. *The Diplomacy of Art* is free and open to the public. 🏠☰

SPECIAL PROGRAM

The Diplomacy of Art: How ART in Embassies Linked Cleveland and Bratislava Friday, September 25, 6:00. To register for this free public program, call 216-707-6819 or go online to wccma.net and click on the red RSVP button.

Fra Filippo Lippi's Saints

Altarpiece panels by the Florentine master started life as a political gift

Preserved in the galleries of the Cleveland Museum of Art are two painted panels by one of the great masters of Renaissance Florence. They once formed a triptych with a large, now lost, central panel depicting the *Adoration of the Christ Child*. The triptych is well documented. It was commissioned by Giovanni di Cosimo de' Medici in 1457 as a diplomatic gift for Alfonso V of Aragon, also known as Alfonso I of Naples (1396–1458). The two side panels represent St. Anthony Abbot and the Archangel Michael, Alfonso's patron saints; the *Adoration of the Christ Child* was one of Alfonso's favorite devotional images. As an ensemble, the iconographic choices were clearly made to flatter Alfonso and to curry favor.

For this important commission, Giovanni chose one of the most popular Florentine painters at the time, Fra Filippo Lippi. Lippi was a Carmelite monk whose works were greatly admired, but, according to the painter, architect, and historian Giorgio Vasari (1511–1574), he was inclined toward laziness and scandalous behavior. Little is known of Lippi's early life and training. He was born in Florence to humble parents, both of whom died when he was a child. An aunt eventually took him to the Priory of Santa Maria del Carmine; there he took his vows on June 18, 1421.

According to Vasari, Lippi showed little interest in study but exhibited an early talent for drawing. He purportedly spent many hours studying Masaccio's newly painted frescos in the Brancacci Chapel, and it is generally accepted that Lippi's

figures and compositions support an awareness of the elder master's work; however, there is no evidence that Masaccio ever gave instruction to the young Lippi. Fra Filippo eventually left the priory to pursue painting, though he was never released from his vows. His career is generally not accounted for during the 1430s. In 1456 Lippi is recorded as living in Prato, near Florence, painting frescoes in the choir of the cathedral, now considered his most important monumental works.

Scholars acknowledge the two wings representing Saints Anthony Abbot and Michael as outstanding examples of Lippi's style. Saint Michael is resplendent in gilded, embossed, and bejeweled armor, further enriched by his red cape and blue sash. Such beautiful armor would certainly appeal to Alfonso V and Giovanni de' Medici. Saint Michael holds a falchion, a single-edged sword. His pauldrons and shield bear the cruciform emblem of Christ's Resurrection. Together with his gilded wings and halo, this rich and expressive image conveys Michael's role as defender of heaven and protector of souls.

Conversely, Saint Anthony Abbot assumes a more subdued appearance appropriate to one of Christianity's most revered desert fathers who renounced earthly possessions and embraced a hermetic life of contemplation and solitude. Nevertheless, Lippi applies subtle variations of color and shading to suggest the play of light on the saint's deep drapery folds. He wears a tangerine inner robe cinched with a belt. The outer robe is gray-white,



Two Panels from a Triptych: Saint Anthony Abbot and the Archangel Michael 1457–58. Fra Filippo Lippi (Italian, Florence, about 1406–1469). Tempera and gold on wood panel; 81.3 x 29.8 cm (each). Leonard C. Hanna Jr. Fund 1964.150.1–2

but is expressively modeled in subtle hues ranging from violet to rose to pale gray, demonstrating Lippi's skill as both colorist and draftsman.

A letter from Fra Filippo to his patron, Giovanni de'Medici, dated July 20, 1457, is preserved in the Archivio di Stato in Florence and sheds considerable light on the production of the altarpiece. Lippi writes:

I have done as you demanded in this painting, in every detail. The Saint Michael is now perfect, with his armor painted in gold and silver as well as his clothes. . . . Now, Giovanni, I am here to act as your slave, and I shall continue to do so.

He then states that he has temporarily stopped working and requests payment to cover his materials plus a promised honorarium, for which he offers delivery of the triptych on August 20:

I have received from you 14 florins and I have told you that expenses amount to 30 more. I confirm that this sum is necessary because this picture will have many ornaments. . . . I have stopped in my work simply because I have no more gold, nor enough to pay for it; and I beg of you not to keep me thus in suspense.

Lippi informs Giovanni that his total expenses for materials will be 60 florins, with the following justification:

Because of my great friendship for you, I do not wish to take advantage, but I assure you that any other painter other than myself would demand 100 florins.

At the bottom of his letter, Lippi adds a pen-and-ink sketch of the triptych, perhaps as an incentive to Giovanni de'Medici to provide the requested funds and hasten delivery. This is believed to be Lippi's only known autograph drawing. It is invaluable for providing a sense of the original framing of the altarpiece and the composition of the now-lost center panel.

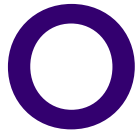
Alfonso became king of Aragon and Sicily in 1416 following the death of his father. In 1442 he seized control of Naples, becoming king of that city as well. Known for his erudition and love of letters and fine books, Alfonso possessed a celebrated art collection and was a noted patron of the arts in his own right. The impulse for Giovanni de'Medici to impress Alfonso must have been strong given his political influence. The king received the altarpiece in early 1458. On May 27, Giovanni wrote to his agent in Naples, Bartolomeo Serragli, "I understand that you have presented the picture to the king's majesty and that it pleases him fairly." In another letter to Serragli dated June 10, Giovanni wrote, "I note that you write respecting the high esteem in which His Majesty holds the picture. This is pleasing to me. . . ."

Sadly, Alfonso was unable to enjoy his picture for very long, as he died 17 days later on June 27, 1458. Little did he know that his paintings would eventually alight in a land not yet known to Europeans. Today, these important paintings connect museum visitors with a significant moment in Florentine history. 🏰



People Savvy, Tech Savvy

Allison Kennedy and her tech support team work to energize visitor experiences from both sides of the wall



On your last visit to the museum, perhaps you struck a pose at Gallery One's sculpture-themed kiosk, or took the plunge to create your own tour of artworks from the permanent collection. A friendly staff member appeared at your elbow to help you download the ArtLens app to your smartphone, connect to one of the museum's wireless networks, or locate the Degas painting you've loved since your very first visit.

Gallery One technicians have wowed our visitors for the past 30 months, and this year they achieved the highest marks for customer service from a national consulting firm hired to assess the museum's overall visitor experience. Many exhibitions are now interactive, and the tech support staff is responsible not only for teaching visitors how to get the most out of the technology but also for maintaining its inner workings.

It takes a unique individual to understand the back end of technology, and also train staff to assist visitors of all technical skill levels with the museum's

her career at the museum, where she worked her way up through several jobs until assuming her current position as assistant director of support services in 2014, taking on responsibility for overseeing all staff providing technical support to museum staff and visitors.

The responsibilities of Kennedy's team extend to many areas, including works of art on video, digital signage, and interactive technology related to special exhibitions. Gallery One technicians are on duty during all of the museum's open hours, including evenings and weekends. Like Kennedy, all the staff boast strong technological savvy and, just as important, world-class customer-service expertise.

Providing tech support in Gallery One is no mean task because ArtLens is compatible with many different operating systems, so staff members must be familiar with a multitude of devices visitors bring with them to the museum. Kennedy observed that staff members needed time "off stage" for behind-the-scenes learning

Technical Experts Enrich the Museum Experience

Allison Kennedy (right, holding pad) and Tery Young (far right, holding tablet) demonstrate technology in Gallery One.



award-winning interactives. Allison Kennedy has been instrumental in leading the technical team from its more traditional role behind the scenes to its new place in "the front of the house." The combination of Kennedy's education, work experience, and people skills makes her uniquely qualified to lead this effort.

Kennedy joined the museum in 2005, after earning a bachelor's degree with a double-major in computer science and mathematics from Baldwin Wallace University. As a student, she worked for BW's information technology department doing help-desk work and providing network support. This provided a strong foundation for



and project work, so she implemented a rotation system in which full-time support staff work in Gallery One just two or three days a week, and spend the rest of their time working at the museum's internal help desk or in media services. This system has reduced job stress and ensured that technical staff are knowledgeable in all areas of the museum—a strategy other museum departments have also emulated. Kennedy's calming presence in a crisis has proved to be an inspiring example for all tech staff members, while enhancing the overall museum experience for visitors. 🏠

Booster Shot

Medical Mutual supports music, art-making, and community



Performing arts, community arts, and family programs at the Cleveland Museum of Art are receiving a million-dollar shot-in-the-arm thanks to Medical Mutual—the largest health insurance company based in Ohio and a longtime corporate partner of the museum. The company's sponsorship funds will provide a significant boost for some of the museum's signature programs, including Ohio City Stages, the Chalk Festival, and Second Sundays.

"Arts and cultural institutions are a significant contributor to the quality of life of a community," says Jared Chaney, Medical Mutual's executive vice president. "Without them, life would be boring. We are fortunate to have many great museums in Cleveland, and the art museum is one of the crown jewels."

Museum director William Griswold adds, "Medical Mutual has demonstrated a deep commitment to the museum for nearly a decade, but this gift truly goes above and beyond, touching so many areas of our work. As we approach our centennial, corporate support like Medical Mutual's will enable the museum to maintain a high standard of public programming."

Check out the listings at right to learn more about some of the programs supported by Medical Mutual, and be sure to mark your calendar for upcoming events and activities. 🏠

Ohio City Stages

The third season of Ohio City Stages wrapped up in July. Located outside the Transformer Station at West 29th Street and Detroit Avenue, the block-party-style series of weekly free concerts attracted about 10,000 participants and featured live musical acts from around the world.

Chalk Festival

Saturday, September 19, 11:00–5:00

Sunday, September 20, noon–5:00

This annual event gives children and adults of all ages the opportunity to join professional artists in creating original designs on the walkways around the museum's Fine Arts Garden. Now in its 26th year, the Chalk Festival is expected to draw more than 1,500 participants and nearly 14,000 visitors. Watching the chalk artists and enjoying the entertainment is free.

Second Sundays

Every second Sunday of the month, 11:00–4:00

Since January 2013 the museum's Second Sundays Family Days program has engaged families with the permanent collection and special exhibitions through enjoyable interactive art-making activities. Second Sundays attract nearly 36,000 participants each year.



SEPTEMBER/OCTOBER FILMS

TICKETS ETC.

Unless noted, all movies show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

Radical Grace
Q&A with one of the subjects

Tenshin Sinéad Vilbar introduces

Seeds of Time Wednesday, September 2, 7:00. Wednesday, September 9, 7:00. Directed by Sandy McLeod. This new documentary profiles scientist and conservationist Cary Fowler, who traverses the globe collecting seeds of hundreds of plant varieties that are no longer grown commercially in order to preserve biodiversity and perhaps ward off future global starvation. "A vital, clear-headed look at the effects of climate change on global food security" —*LA Times*. Cleveland premiere. (USA, 2013, 77 min.)

Tap World Friday, September 4, 7:00. Sunday, September 6, 1:30. Directed by Dean Hargrove. This joyous dance documentary shows how the uniquely American art form of tap dance is now practiced around the world. "A film that portrays dancers of all shapes, colors, ages, and sizes as beautiful, which they are" —*Village Voice*. Cleveland premiere. (USA, 2015, 72 min.)

Hippocrates: Diary of a French Doctor Friday, September 11, 7:00. Directed by Thomas Lilti. In this comedy-drama written and directed by an MD, a 23-year-old intern at an understaffed, underfunded Paris hospital learns some unsettling truths about providing health care. "Thorny issues regarding patient/caregiver relationships, cost-vs.-care tensions, and morality-vs.-rules dynamics are handled with a minimum of didacticism" —*Village Voice*. Cleveland premiere. (France, 2014, subtitles, 102 min.)

Breaking the Maya Code Sunday, September 13, 1:30. Directed by David Lebrun. This fascinating documentary chronicles how 20th-century experts finally cracked the world's last great undeciphered writing system, the hi-

eroglyphics of the ancient Maya. From the book by Michael D. Coe. (USA, 2008, 116 min.)

Paulo Coelho's Best Story Wednesday, September 16, 7:00. Directed by Daniel Augusto. The life story of the author of *The Alchemist* (he's also the bestselling Portuguese-language writer of all time) is as amazing as one of his books—encompassing drugs, torture, and rock & roll. Cleveland theatrical premiere. (Brazil/Spain, 2014, subtitles, 112 min.)

Little England Friday, September 18, 6:30. Sunday, September 20, 1:30. Directed by Pantelis Voulgaris. Nominated for 12 Hellenic Film Academy Awards (Greece's Oscars) and winner of six (including Best Film), this lavish period piece set on the Greek island of Andros during the 1930s and 1940s tells of two sisters who love the same man. "A woman's picture in the most positive sense of the word . . . Handsomely mounted and impeccably acted" —*Hollywood Reporter*. Cleveland premiere. (Greece, 2013, subtitles, 132 min.)



SPECIAL EVENT

Sr. Christine Schenk in person!

Radical Grace Friday, October 2, 7:00. Sunday, October 4, 1:30. Directed by Rebecca Parrish. Three fearless, feminist American nuns whose advocacy for inclusion, equality, and social justice attracted censure from the Vatican, are profiled in this new film. Sr. Christine Schenk, co-founder of FutureChurch and one of the movie's three subjects, will answer audience questions after each screening. "Entertaining, educational and inspiring—illustrates profoundly how social justice and spirituality are inseparably linked" —*Huffington Post*. Special admission \$15; CMA members, seniors 65 & over, students \$12; no vouchers or passes. (USA/Italy, 2015, 86 min.)



Paul Coelho's Best Story Bio as good as the fiction

Paul Taylor Creative Domain Friday, October 16, 7:00. Sunday, October 18, 1:30. Directed by Kate Geis. In this revealing documentary, the legendary dancer and choreographer Paul Taylor, normally guarded and private, is captured creating a new work, *Three Dubious Memories*, inspired by Kurosawa's *Rashomon*. "We're shown what the camera has seldom been able to record: a great choreographer at work on a new piece" —*NY Times*. Cleveland premiere. (USA, 2014, 86 min.)

SINÉAD VILBAR INTRODUCES

Tenshin Wednesday, October 21, 6:30. Directed by Katsuya Matsumura. This film dramatizes the life of Okakura Tenshin (1863–1913), an important Japanese art critic, scholar, and writer who defended his country's traditional art forms during the wave of Westernization. CMA Curator of Japanese and Korean Art Sinéad Vilbar, who calls Tenshin "the godfather of Japanese art in the United States," will introduce the movie at 6:30. Cleveland premiere. (Japan, 2013, subtitles, 120 min.)

Beltracchi: The Art of Forgery Wednesday, October 28, 7:00. Friday, October 30, 7:00. Directed by Arne Birkenstock. When it comes to art forgers, Wolfgang Beltracchi is the real deal. For almost 40 years this charming con man specialized in creating and selling new "masterpieces" by famous 20th-century painters. In this film he shows how he did it. "A highly enjoyable look at a career spent duping the art world" —*Hollywood Reporter*. (Germany, 2014, subtitles, 93 min.)



KARL STRUSS, CINEMATOGRAPHER



Sunrise Won the first Oscar for cinematography

Karl Struss, well represented in our current Pictorialist photography exhibition, was also a top Hollywood cinematographer for nearly 40 years. This series includes four of his best movies, including *Sunrise*, for which he shared the first-ever Academy Award for cinematography. All shown from 35mm film prints. Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

RESTORED 35MM ARCHIVAL PRINT!

The Story of Temple Drake Wednesday, September 23, 7:00. Friday, September 25, 7:00. Directed by Stephen Roberts. With Miriam Hopkins and Jack La Rue. This sordid, scandalous Pre-Code rarity, based on Faulkner's *Sanctuary*, tells of a wild young Mississippi woman from a good family who is corrupted by a backwoods bootlegger and gangster. (USA, 1933, 72 min.)

Preserved by the Museum of Modern Art with support from Turner Classic Movies and the Celeste Bartos Fund for Film Preservation.

RESTORED 35MM ARCHIVAL PRINT!

Abraham Lincoln Wednesday, September 30, 7:00. Directed by D. W. Griffith. With Walter Huston and Una Merkel. The first of only two talkies by the great silent film director is a biography of our 16th president. Stephen Vincent Benét co-wrote the script. (USA, 1930, 93 min.)

Preserved by the Museum of Modern Art with support from the Lillian Gish Trust for Film Preservation and the Film Foundation.

RESTORED 35MM ARCHIVAL PRINT!

The Sign of the Cross Wednesday, October 7, 6:45. Directed by Cecil B. DeMille. With Claudette Colbert, Fredric March, and Charles Laughton. This notorious Pre-Code movie about early Christians in pagan Rome was cut by six minutes when reissued in 1944. (We will show the original version.) For a film about religion, it has a lot of profane appeal: nudity, sex, orgies, milk baths, sadism, and torture. (USA, 1932, 124 min.)

Sunrise Friday, October 9, 7:00. Sunday, October 11, 1:30. Directed by F. W. Murnau. With George O'Brien and Janet Gaynor. Voted the fifth best film of all time in the 2012 *Sight & Sound* magazine critics' poll, this poetic fable tells of a simple farmer who must regain the love and trust of his wife after he is tempted by a vamp from the city. Charles Rosher was co-cinematographer. (USA, 1927, silent with music track, 95 min.)

MIRREN MIRREN



Three of the best film performances by the remarkable Oscar-, Tony-, and Emmy-winning actress, Helen Mirren. All films shown from 35mm. Each film \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

The Long Good Friday Wednesday, October 14, 6:45. Directed by John Mackenzie. With Bob Hoskins and Helen Mirren. A London gangster with big plans for developing the London Docklands finds his dreams undermined by mysterious rivals. This modern crime classic made Bob Hoskins a star. (UK, 1980, 114 min.)

The Madness of King George Friday, October 23, 7:00. Directed by Nicholas Hytner. With Nigel Hawthorne, Helen Mirren, and Ian Holm. When the mental state of England's King George III suddenly declines, his ambitious son, the Duke of Wales, sees an opportunity to usurp the throne. Mirren won the Best Actress prize at Cannes for her performance as another queen (Charlotte) in this acclaimed film version of Alan Bennett's funny, witty, touching play. (UK, 1994, 107 min.)



Cal Sunday, October 25, 1:30. Directed by Pat O'Connor. With John Lynch and Helen Mirren. In 1970s Northern Ireland, a young man involved in the IRA killing of a Protestant policeman falls in love with the cop's Catholic widow who knows nothing about her boyfriend's past. Mirren won the Best Actress prize at Cannes for her performance in this powerful film that has never been released on DVD. (UK, 1984, 102 min.)

Queen Helen Mirren stars in three films, including *The Madness of King George* (left) and *The Long Good Friday* (above).

IN GARTNER AUDITORIUM, IN THE GALLERIES, AT THE TRANSFORMER STATION



Ellen Fullman Thursday–Saturday, September 24–26, 7:30, Transformer Station. For more than 30 years, composer Ellen Fullman has been developing a sound world all her own. Her *Long String Instrument* is an installation of dozens of 50-foot (or longer) wires, tuned in just intonation and “bowed” with rosin-coated fingers. Falling somewhere between performance and sounding environment, the effect is utterly unique. Fullman has collaborated with many luminary figures and performed at international venues and festivals. Her music was represented in *The American Century: Art and Culture, 1950–2000* at the Whitney Museum. She makes her Cleveland debut with a week-long visit to the Transformer Station with special guest Theresa Wong, cello. “The combined strings resemble a mechanical cobweb, and Fullman was the spider” –*Disquiet*. \$25, CMA members \$22.

Ustatshakirt Plus Sunday, October 4, 2:00, Gartner Auditorium. Music has historically played vital roles in the cultures of Kyrgyz Republic and Central Asia in general. When these rich traditions were confronted with the withdrawal of resources and the influx of Western pop following the demise of the Soviet Union, many went into decline. Nurlanbek Nyshanov, musician/composer and artistic director of Ustatshakirt Plus, is the prime exemplar of Kyrgyz mountain music. The ensemble performs songs from the oral tradition as well as Nyshanov’s own compositions as part of an exceedingly rare visit to the US. \$33–\$45, CMA members \$30–40.

CIM/CWRU Joint Music Program Wednesday, October 7, 6:00. The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs enters its fifth season. From standard repertoire to unknown gems, these early-evening, hour-long performances are a delightful after-work encounter, or the start of a night out. Free, no tickets required.

John Scott, solo organ Sunday, October 25, 2:00. Born in 1956 in Wakefield, Yorkshire, John Scott won first prizes in the Manchester and Leipzig J. S. Bach International Organ Competitions early in his career and in 1990 became organist and director of music at St. Paul’s Cathedral. Under his direction, the St. Paul’s Cathedral Choir toured and recorded extensively. In 2004, he took up the post of organist and director of music at St. Thomas Church, Fifth Avenue, New York, where he has performed complete cycles of the organ works of Buxtehude and Messiaen, and the six organ symphonies of Louis Vierne. Free, no tickets required.



Merima Ključo “The Sarajevo Haggadah” Wednesday, October 28, 7:30, Gartner Auditorium. Composer/performer Merima Ključo’s multimedia work *The Sarajevo Haggadah: Music of the Book* (for accordion, piano, and video) traces the dramatic story of one of Jewish culture’s most treasured manuscripts. Ključo illustrates and illuminates the Haggadah’s travels from medieval Spain to 20th-century Bosnia (where it was hidden and rescued during World War II), to its restoration by the National Museum in Sarajevo after the 1992–95 war. As a concert accordionist, Ključo has performed recitals and starred as a guest soloist with orchestras all over the world. *The Sarajevo Haggadah* was inspired by the historical novel by Pulitzer Prize-winning author Geraldine Brooks, who introduces the program. \$33–\$45, CMA members \$30–40.

MIX AT CMA

FREE admission for members!

MIX: Vision Friday, September 4, 5:00–10:00, OUTSIDE! Get your Labor Day weekend off to a brilliant start as we celebrate visionary contemporary artists with the exhibition *Gloria: Robert Rauschenberg & Rachel Harrison* and live music by Nigérien rock stars Tal National.

MIX: Cultura Friday, October 2, 5:00–9:00. Savor the artistic traditions of Italy, including a pop-up restaurant by Provenance in the atrium.

Ellen Fullman and the visually and sonically mesmerizing *Long String Instrument*

Merima Ključo Accordion virtuosa presents a multimedia story of an ancient Jewish manuscript

Ustatshakirt Plus Champions of Kyrgyz bluegrass

MORE INFO

See more information about these and other upcoming performances at clevelandart.org/performingarts.

Performing arts supported by

 MEDICAL MUTUAL

IN THE GALLERIES

Guided Tours 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at the atrium desk.

Painting the Modern Garden Tours Daily except Wednesdays, October 22–December 20, 11:00 plus additional times; check online calendar. Docents lead tours through the special exhibition; 30-person limit and tour ticket required. Assisted listening devices available. Departs from the atrium. *School tour info on page 27.*

Curator Tour: Unique Impressions Wednesday, September 30, 6:00. Monotyping, a type of printmaking invented in the 17th century, results in a unique image. Explore examples with Jane Glaubinger, curator of prints, in a tour of the exhibition *Unique Impressions: Monotypes from the Collection*. Meet at the atrium desk.

Curator Tour: Exploring the Land of Shadows and Dreams Wednesday, October 14, 6:00. Join the co-curators of *Shadows and Dreams: Pictorialist Photography in America*, Andrea Wolk Rager, Case Western Reserve University, and Barbara Tannenbaum, the museum's curator of photography, as they discuss the first major movement to release photography from the constraints of mechanical reproduction and elevate it into the realm of personal expression and to the status of a fine art. Learn about the inspirations and motivations that led amateur and professional photographers to devise new techniques that allowed them to craft, rather than snap, a picture. Meet at the atrium desk.

Art Bites Unique explorations of the galleries in 30 minutes or less, these bite-size talks are inspired by your favorite books, television shows, current events, and more. Meet at the atrium desk.

Arrested Museum Thursday, September 17, 12:30 and Friday, September 18, 6:00. The story of a wealthy family who lost everything, the one son who had no choice but to keep them all together, and a tour inspired by their antics. It's *Arrested Development*.

Sherlock Thursday, October 15, 12:30 and Friday, October 16, 6:00. Elementary, my dear visitors. Explore the collection through the discerning intellect of Sherlock Holmes.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, preregistration required; call 216-231-1482.

LECTURES

Select lectures are ticketed. Call the ticket center or visit clevelandart.org.

Sacred Memory and Ritual Revitalization: Remembering Lady K'abel of El Perú Waka', a Classic Maya City Friday, September 11, 7:00, Recital Hall. In 2012, archaeologist Olivia Navarro-Farr excavated a tomb that probably contains the remains of the royal woman Lady K'abel, shown on the museum's *Stela 34*, which comes from El Perú Waka'. Navarro-Farr presents the results of her investigations, including a consideration of how the tomb's contents relate to the stela's imagery. *See also Sat/12 workshop, p. 22.*

THE ANNUAL DR. JOHN AND HELEN COLLIS LECTURE

Poseidon and the Sea: Myth, Cult, and Daily Life Sunday, September 27, 2:00, Gartner Auditorium. Speaker: Seth D. Pevnick, Chief Curator and Richard E. Perry, Curator of Greek and Roman Art, Tampa Museum of Art. The realms of Poseidon encompassed virtually every aspect of life in the ancient Mediterranean world, from mythology and religious cult to daily activities. Often easily identifiable

by his trident and accompanying sea creature(s), Poseidon—like his Etruscan and Roman counterparts, Nethuns and Neptune—features prominently in depictions of familiar myths across many centuries of ancient art. The lecture considers not only Poseidon himself but also his most well-known realm—the sea, a pervasive element of ancient life. A book signing follows the lecture. Copies of *Poseidon and the Sea: Myth, Cult, and Daily Life* will be available for purchase. Free tickets required and available at the ticket center.

Easels in Eden: Monet's Gardening and Painting at Giverny Sunday, October 11, 2:00. Eric T. Haskell, professor of French and humanities director of the Clark Humanities Museum at Scripps Colleges, focuses on the relationship between Claude Monet's gardening practices and painterly techniques as he used them to create more than 500 canvases in the landscape at Giverny from the 1890s until his death in 1926. Central to his concern is an examination of how Monet moved beyond representation to

abstraction and thus prefigured the Modern aesthetic in the most subtle of terms. Free; reservations recommended.

James H. Dempsey Jr. Guest Lecture presented by Squire Patton Boggs (US) LLP. Presented in conjunction with the opening day of *Painting the Modern Garden: Monet to Matisse*.

Contemporary Artists Lecture Series: Glenn Ligon Saturday, October 17, 2:00, Recital Hall. Artist Glenn Ligon speaks about his recent work, including *Come Out*, a series of black-and-white silkscreen paintings, the first of which debuted at Thomas Dane in London last year and more recent versions of which are included in the 2015 Venice Biennale, and *Encounters and Collisions*, a curatorial project organized with Nottingham Contemporary and Tate Liverpool. Inspired by *Yourself in the World* (2011), a collection of Ligon's previous writing on other artists, the exhibition and accompanying catalogue present a range of his artistic and literary influences alongside his own work. Free; reservations recommended.



Woman Reading by Nicolas-Bernard Lépicié (French, 1735–1784) was owned by famed art dealer Georges Wildenstein before World War II. In 1938, the painting was confiscated from his collection along with hundreds of other objects. It was found in the salt mines at Altaussee after the war, shipped to the Munich Central Collecting Point, and restituted to Wildenstein in 1947. Oil on canvas; 46.3 x 37.8 cm. Severance and Greta Millikin Collection 1964.288

The symposium is funded by a generous grant from the National Endowment for the Arts awarded to the Cleveland Museum of Art in 2014.

The workshop is funded in part by a \$50,000 matching grant awarded to the Cleveland Museum of Art by the National Endowment for the Arts.

Issues in Provenance Research Saturday, October 24, 10:00–5:00, Recital Hall. This symposium looks at issues of provenance research and due diligence from the perspectives of four different spheres within the art world: independent research/consulting, museums, auction houses, and the legal field. A representative from each area will speak about issues relating to provenance within the context of his or her own experience. Speakers include Laurie Stein, Independent Provenance Researcher; MaryKate Cleary, Art Recovery International (formerly at the Museum of Modern Art, New York); Lucien Simmons, Sotheby's, New York; and Lawrence Kaye, Herrick, Feinstein, LLP, New York. A panel discussion, led by Stephen J. Knerly, Hahn Loeser & Parks LLP, Cleveland, will follow, providing a platform for the speakers to examine the interactions among their respective fields, as well as an opportunity for the audience to participate in the conversation about the importance of provenance research, its impact, and the ways in which it can be problematic for all those involved. Free; registration recommended.

Library Workshop Friday, October 23, 10:00–12:00, Ellen Wade Chinn Seminar Room, Ingalls Library. *Researching Provenance*. Interest in provenance and Nazi-looted art has been piqued by several recent developments: the 2012 discovery of nearly 1,400 works of art suspected of being looted by the Nazis during World War II in Cornelius Gurlitt's Munich apartment, and the release of two films centered on Nazi-looted art, *The Monuments Men* (2014) and *Woman in Gold* (2015). Louis Adrean, the Ingalls Library head of research and programs, and Victoria Sears Goldman, Ph.D., provenance researcher, present a workshop on library resources available and the process of conducting provenance research, with case studies using works from the museum's collection. Free; advance registration required. Limit 20.

How ART in Embassies Linked Cleveland and Bratislava Friday, September 25, 6:00, Gartner Auditorium. Enjoy a lively and informative discussion of how the visual arts celebrate the artistic heritage, culture, and values of the United States abroad. Our special guest is Theodore Sedgwick, former US ambassador to Slovakia, a native Clevelander, and family descendant of Jephtha Wade, joined by curators from ART in Embassies and the CMA. Free and open to the public, but reservations are suggested. RSVP by calling 216-707-6819 or go to wccma.net and click on the red RSVP button to sign up.

WORKSHOPS

Register through the ticket center.

Introduction to Maya Hieroglyphic Writing Saturday, September 12, 10:00–4:00. In this interactive workshop, archaeologist Phil Wanyerka introduces basic concepts in Maya hieroglyphic inscriptions during a morning class. In the afternoon, he and Olivia Navarro-Farr collaborate in a gallery exploration of Maya hieroglyphs and art. Workshop registration is limited to 25; registrants will receive a packet of short readings before the workshop. \$25, CMA members \$20, students \$10. *See also Fri/11 talk, p. 21.*

Writing Workshop: Creating Poetry from Shadows and Dreams Saturday, October 3, 10:30–4:30. Explore personal expression through poetry in this all-day writing workshop taking our inspiration from *Shadows and Dreams: Pictorialist Photography in America*. At the end of the day, participants will revisit the exhibition, where each participant will have an opportunity to share their poem in front of the selected photograph. Led by Ginny Taylor, MFA, certified journal instructor and creative writing instructor, Hiram College. \$45, CMA members \$35. Advance registration required.

Strong Communities and Local Public Funding for Arts & Culture: A Dialogue

Monday, September 28, 6:00, Murch Auditorium, Cleveland Museum of Natural History. Moderator: John R. Corlett, Center for Community Solutions. Panel: August A. Napoli Jr., Cleveland Museum of Art; Evalyn Gates, Cleveland Museum of Natural History; Tom O'Brien, Neighborhood Connections; LaJean Ray, Fatima Family Center, Catholic Charities. Learn how funding through Cuyahoga Arts & Culture has positively impacted our community since its creation by the residents of Cuyahoga County in 2006. For reservations or more info, visit cmnh.org/circleneighbors.

Art Cart Select Sundays, 1:00–3:00.

Enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Masks: Around the World Sunday, September 13, 1:00–3:00. Explore African, Japanese, Indonesian, and Native American masks.

Cool Knights Sunday, October 4, 1:00–3:00. Touch and sometimes try on real pieces of armor used by medieval knights and Renaissance noblemen!

Japan Sunday, October 11, 1:00–3:00. Sample the Japanese aesthetic.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium for simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Glass Tile Magnets September 9

Paper Botanical Prints October 14

The Art of Looking Explore a new theme each month through close examination, reflection, and discussion of a select few works of art. Meet at the atrium desk.

Dreamworlds Wednesday, September 30, 3:00. Dive into the depths of the subconscious with these detailed depictions of dream landscapes.

Style Wednesday, October 28, 3:00. Contemplate style, personality, and portrayal in a look at portraits in the museum.

Yoga at the Museum Saturday, October 24, 11:00. Art and yoga come together in this unique museum experience. Exercise your mind with a guided tour of the galleries, then get your body moving with a yoga session led by the Atma Center. October's theme is *Balance*. Preregistration required. \$12, CMA members \$8. Limit 30 participants. Register through the ticket center. Meet in the North Court Lobby. Please bring your own mat.

Meditation in the Galleries Saturday, September 12, 11:00 and Saturday, October 10, 11:00, meet in gallery 247. Each month, clear your mind and refresh your spirit in the serene atmosphere of the west wing glass box gallery. Join us for a guided meditation session led by experienced practitioners among works from the museum's Indian and Southeast Asian collection. All are welcome, no prior experience with meditation required. Free.

Trivia Night: Cinephiles Friday, September 18, 7:00, North Court Lobby. What was Rosebud? Who sees dead people? And just how many Spider-Mans do we *really* need? Bring your love of the silver screen to the museum for a night of movie trivia inspired by works of art from the collections. Free; suggested donation \$5.

TAA FASHION SHOW

12th Annual Wearable Art Fashion

Show & Boutique A benefit event for the Textile Art Alliance, Sunday, October 18, 10:30–5:00, Executive Caterers at Landerhaven, 6111 Landerhaven Drive, Mayfield Heights, OH 44124. This is the premier creative fashion event of the fall! Preview one-of-a-kind wearable art, clothing, and accessories from the area's top fiber artists at 50 juried boutiques. Enjoy the luncheon and a fabulous runway show.

Exclusive preview boutique shopping 10:30

Luncheon and fashion show 1:00

Boutique shopping until 5:00

\$55. Advance reservations required. Invitation available at taacleveland.org. Phone reservations accepted beginning September 8. Contact Misty Mullin at 216-707-6820. Boutique opens to the public 1:00–5:00; \$5 at the door. Information: Barb Lubinski at taafashionshow@gmail.com or 330-283-4627.

Sponsors: Fine Points Inc., Jennifer & Co., John Simmons, Nagada, and Fra Angelico Gallery & Studio



STROLLER TOURS

Second and third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register at the ticket center. Meet at the atrium desk.

Stolen Art September 9 and 16

Mythological Creatures October 14 and 21

A Feast for the Eyes November 11 and 18

ART STORIES

Thursdays, 10:30–11:00. Read, look, and play with us! Join us in Studio Play for this weekly storytime that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

Creepy Crawly Critters September 3

Delightful Dragons September 10

All about Still Lives September 17

All about Landscapes September 24

All about Portraits October 1

1, 2, 3 . . . It's Fall! October 8

Babies: All about When You Were Small October 15

Things That Go October 22

Around the Neighborhood October 29

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. One adult/child pair \$65, CMA members \$55. Limit nine adult/child pairs; additional child \$24.

Four Fridays, September 4–25, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *You and Me, Shape, Inside/Outside, Animals*

Four Fridays, October 2–29, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Lines, Sounds, Opposites, Fall*

Four Fridays, October 30–November 20, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Funny Faces, Texture, Things That Go, Food*

MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Six Saturdays, October 17–November 21, 10:00–11:30 or 1:00–2:30. These studios for students, ages 3 to 17, combine a visit to our CMA galleries and art-making in the classroom. Your child can learn about the treasures of the Cleveland Museum of Art while discovering his or her own creativity. Most classes will create a different project each week in various media.

Art for Parent and Child (age 3)
Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Line (ages 4–5) Discovery and imagination are encouraged as children hunt for lines in our galleries. Back in the studio, they'll use all kinds of materials to make art with lines.

Imagine That! (ages 5–6) Griffins, unicorns, and other creatures are hiding in the museum! Using fantasy, reality, and images from our galleries, children activate their imaginations and work with paper, paint, clay, and fabric.

Art Adventures (ages 6–8) Students draw inspiration from around the world—Europe, Africa, Asia, and the Americas—then interpret and create images and designs of their own.

Super Size It! (ages 8–10) Design and construct sculptures, mixed-media pieces, and paintings on a huge scale! (Objects must fit through the door.)

Start with the Basics (ages 10–12)
Learn the basic fundamentals of art by experimenting with line, shape, color, and pattern to create amazing drawings, paintings, and images.

Teen Drawing Workshop (ages 13–17)
Afternoons only. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as drawing exercises in the classroom.

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Member registration begins September 1. General registration begins September 15. Register through the ticket center: 216-421-7350.

SAVE THE DATES FOR WINTER!

Six Saturdays, January 16–February 21, 10:00–11:30 or 1:00–2:30

ADULT STUDIOS

Child and Adult Registration 216-421-7350

or in person.

More information:
adultstudios@
clevelandart.org or
216-707-2488. Sup-
ply lists available at
the ticket center.

Cancellation Policy

Classes with insuf-
ficient registration
will be combined or
canceled three days
before class be-
gins, with enrollees
notified and fully
refunded. Refunds
are issued anytime
before the begin-
ning of the session.
After the first class,
consideration will
be given to refunds
on an individual
basis.

*Learn from artists in informal studios
with individual attention.*

Painting for Beginners: Oil and Acrylic

Eight Tuesdays, September 15–
November 3, 10:00–12:30. Instructor:
Susan Gray Bé. Balance and contrast
color, tonal relationships, pattern,
texture, and form while building con-
fidence with brushwork. Wet-into-wet
blending, glazing, color mixing, and
palette organization will be taught.
\$195, CMA members \$150. Bring your
own supplies or buy from the instruc-
tor for \$80.

Introduction to Drawing Eight Tues-
days, September 15–November 3,
1:30–4:00. Instructor: Jo Ann Rencz.
Here's a great place to start while
building your confidence. Beginners
learn simple yet effective drawing
techniques using basic graphite and
conté crayon on paper. \$205, CMA
members \$155. Supplies provided, or
bring your own favorites.

Watercolor Eight Wednesdays, Sep-
tember 16–November 4, 10:00–12:30.
Instructor: Jesse Rhinehart. Learn
advanced color mixing and composi-
tion in a relaxed atmosphere. All levels
welcome. \$195, CMA members \$155.
Paper provided. Supplies discussed at
first class.

Watercolor in the Evening Eight
Wednesdays, September 16–Novem-
ber 4, 6:00–8:30. Instructor: Jesse
Rhinehart. Relax and unwind after
work. Learn about color mixing and
composition. \$195, CMA members
\$155. Paper provided. Supplies dis-
cussed at first class.

Intro to Painting Eight Wednes-
days, September 16–November 4,
10:00–12:30. Instructor: Cliff Novak.
Learn simple painting techniques with
acrylic paints. Still-life objects serve
as an inspiration for this low-pressure
course. \$150, CMA members \$120.
Supply list at ticket center.

Drawing in the Galleries Eight
Wednesdays, September 16–
November 4, 10:00–12:30 or 6:00–
8:30. Instructor: Susan Gray Bé. Sculp-
ture and paintings throughout the
museum inspire drawings in charcoal
and various pencils. See light as con-
trasting shape while adding structure
and detail with line, tone, and color. All
skill levels welcome. \$205, CMA mem-
bers \$155. All supplies provided.

Beginning Watercolor Eight Thurs-
days, September 17–November 5,
10:00–12:30. Instructor: Jesse Rhine-
hart. Beginners learn a comprehensive
approach to watercolor. All levels
welcome. \$195, CMA members \$155.
Paper provided. Supplies discussed at
first class.

Composition in Oil Eight Fridays, Sep-
tember 18–November 6, 10:00–12:30
or 6:00–8:30. Instructor: Susan Gray
Bé. Aesthetic expression emerges as
compositions are refined with con-
trasting color, pattern, tone, and line.
Charcoal drawing on the first day
leads to underpainting and glazing. All
levels welcome. \$215, CMA members
\$165. Price includes model fee. Bring
your own supplies or buy for \$80 on
the first day.

**Gesture Drawing in the Atrium and
Galleries** Three Sundays, October
4–18, 12:30–3:00. Instructor: Susan
Gray Bé. Experience the brilliant light
in the Ames Family Atrium while draw-
ing a live model. Other afternoons will
be spent in the galleries. \$95, CMA
members \$85. Includes model for one
session. All supplies provided.



ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Encaustic Painting Workshop Sunday, September 20, 1:00–3:30. Encaustic painting, also known as molten wax painting, is the focus of this workshop. Melted wax and pigments are combined to create layers of color in a free and spontaneous way. The exhibition *Monotypes: Painterly Prints* is our starting point for trying new techniques and experimenting with color and shape. This workshop involves the use of heat guns and warming plates to melt wax and so is best for ages 8 and up. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Acrylic Painting Workshop Sunday, October 25, 1:00–3:30. The special exhibition *Painting the Modern Garden: Monet to Matisse* provides our inspiration for this introductory acrylic painting workshop. Following the examples of modern masters, we'll learn the basics of color mixing and painting techniques. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration September 1, nonmembers September 15.

Ceramic Vessels Workshop Sunday, November 15, 1:00–3:30. Hands on, all the way—families will build their own clay vessels inspired by pieces from the collection. We'll learn slab-building and glazing techniques. Clay pieces fired in the museum's kiln will be ready for pick-up by the end of the month. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration October 1, nonmembers October 15.



FAMILY GAME NIGHT

Family Game Night: Mysteries in the Museum Friday, October 16, 5:30–8:00. Treasure hunts, puzzling mysteries, and bewitching fun! Hands-on games in the atrium and interactive scavenger hunts in the galleries await you. Help us solve a mystery, and you'll go home with a prize! We have games for everyone and puzzles to challenge any age. Plus, it wouldn't be Family Game Night without museum Twister, Minute to Win It challenges, and our giant chess game. \$24 per family, CMA members \$20; \$25 day of event. Register at the ticket center.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Frame It Up! Sunday, September 13. Create your own picture frames from recycled materials, help us create a collaborative installation in the atrium, and turn your family into a work of art! Search for unique frames in the galleries during a special scavenger hunt, and enjoy the museum's collection through Art Stories, Art Cart, and Art in Motion.

Artistic Autumn Sunday, October 11. Fall into autumn with leaf printing, create a fall landscape, and play in the fall leaves of George Inness's *Sunny Autumn Day* during our family photo op. Experience the museum's collection through Art Stories, Art Cart, and Art in Motion.

COMMUNITY ARTS

Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see www.clevelandart.org.

Chalk Festival Don't miss the 26th annual Chalk Festival on Saturday, September 19, 11:00–5:00, and Sunday, September 20, noon–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister. For more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Chalk Making and Street Painting Sunday, September 13, 2:00–4:30; repeats Wednesday, September 16, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$35/individual, \$100/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Art Crew A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. For more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Second Sundays and
the Chalk Festival
supported by



MEDICAL MUTUAL

BOOK CLUB

Art and Fiction Book Club Wednesdays, October 14–28, 1:30–2:45, classroom A. Explore each reading selection through lectures, gallery talks, and a discussion group led by educators, curators, and experts. October's selection is *Light: With Monet at Giverny* by Eva Figes. In luminous prose, Figes takes us through a day at Giverny with Monet and his family and friends. While Monet himself works to pin down the light in his paintings, the other characters experience its richness in very different ways. \$40, CMA members \$30. Participants purchase the book on their own (available in the museum store).

INTERNATIONAL CLEVELAND COMMUNITY DAY

Community Day
supported by



Sunday, October 4, 11:00–4:00. This festival showcases the richly diverse Cleveland community with dynamic presentations by more than 50 community organizations in the Ames Family Atrium. Experience the abundant diversity of art and community in this free, all-day event.



FOR TEACHERS

School Group Visits for *Painting the Modern Garden* Thursday, October 22–Friday, December 18; 30-minute docent-led tours available Tuesdays, Thursdays, and Fridays at 9:30. Self-guided school tours available Wednesdays at 9:30. Capacity limited. Preregistration required. Complete our online tour request form at clevelandart.org/learn.

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Early Childhood Educator Workshop: Science and Art Saturday, October 3, 10:00–1:00. Explore how art can enrich scientific explorations for your early learners. Step Up To Quality–approved. Register by September 30 through the ticket center. \$25, TRC Advantage members \$20; fee includes parking. Information: contact Liz Clay at lclay@clevelandart.org or 216-707-2181.

Educators' Night Out: Writing about Art Wednesday, October 7, 6:00–7:30. How can images stimulate writing? Investigate writing prompts and swap activities inspired by artworks in the CMA collection. A cash bar will be available, and your first drink is on us! \$5, free for TRC Advantage members. Fee includes teaching materials.

NEOEADay Friday, October 16, 10:00–4:30. *Gallery to Studio*. Build your visual vocabulary and teaching strategies as we travel CMA's galleries, then visit the Cleveland Institute of Art for a hands-on creative workshop. \$25, includes parking and teaching materials. Lunch on your own. To register, contact ce@cia.edu.

TRC to Go—Professional Development Comes to You! Professional development sessions, on-site or off-site, are custom designed for your district, school, or subject area. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350. For up-to-date information regarding fall educator events and workshops, visit clevelandart.org/learn.

INGALLS LIBRARY

Octavofest: Art Books Cleveland Wednesday, October 14, 6:30–8:00, Ames Family Atrium. The Ingalls Library was among the first institutions to participate in Octavofest, a month-long celebration of book arts held in Cleveland each October. Once again, the library and Art Books Cleveland (ABC) have collaborated on a themed exhibition. Inspired by the CMA exhibition *Painting the Modern Garden: Monet to Matisse*, ABC members have created original individual artist's books using "the garden" as this year's theme. The books are on view in the Ingalls Library from September 29 to October 30. On the evening of October 14, these beautifully crafted books will be displayed in the atrium, and many of the artists will be on hand to discuss their work.

Book Arts Society The Ingalls Library announces a new initiative, the Book Arts Society, the museum's first bibliophilic friends group. The group launches in October 2015 with this charge: The Book Arts Society supports the activities of the Cleveland Museum of Art's Ingalls Library. Society members increase awareness of the library's mission, programming, and collections and also help support Ingalls Library's permanent collection by underwriting of important annual acquisitions. The goals of the Book Arts Society are as follows: increase awareness of the library's collections through educational programming and advocacy in the community; provide annual financial resources in support of special acquisitions, including but not limited to, illuminated manuscript facsimiles, photobooks, and examples of book arts; and establish an endowment for the art library, which underpins the research and scholarly mission of the Cleveland Museum of Art. For more information or to learn how to become involved with this dynamic group, contact Betsy Lantz, director of library and archives, at blantz@clevelandart.org.



RAFFLE PRINT: Manhattan View, Governor's Island 1999. Richard Haas (American, born 1936). Etching and aquatint; 22¼ x 34 in. Valued at \$3,500. Tickets \$5 (six for \$25). Donated by The Old Print Shop, New York

Celebrate the 31st Fine Print Fair, the Print Club of Cleveland's annual benefit for the department of prints. Fifteen dealers from around the country exhibit and sell fine prints, from old master to contemporary, plus drawings and fine art posters in the Ames Family Atrium.

OPENING NIGHT PREVIEW

Thursday, September 24, 6:00–9:30. *A Prints of a Party*. Come to the atrium for hors d'oeuvres, desserts, and a cash bar. Enjoy the Curator's Choice tour given by Jane Glaubinger. For reservations call 216-707-2579. \$100 (\$125 after September 17).

FINE PRINT FAIR

Friday–Sunday, September 25–27
Free admission

Friday 11:00–6:00
Saturday 10:00–5:00
Sunday 10:00–5:00

LECTURE

Saturday, September 26, 11:00, Recital Hall
Jane Glaubinger, CMA curator of prints, speaks on "Prints: The Multiple as Original." Free and open to the public.

ACTIVITIES

Hourly door prizes
Information on paper conservation presented by the Intermuseum Conservation Association
Papermaking demonstrations by Morgan Conservatory
Printmaking demonstrations

www.PrintClubCleveland.org

EXHIBITORS

The Annex Galleries

Santa Rosa, CA
19th/20th-century American prints

Center Street Studio

Milton Village, MA
Print publisher

Dolan/Maxwell

Philadelphia, PA
Contemporary American and European prints/drawings

Pia Gallo

New York, NY
Old master and modern prints

Conrad Graeber

Riderwood, MD
American, European, and Japanese prints/drawings

Oehme Graphics

Steamboat Springs, CO
Print publisher

The Old Print Shop

New York, NY
American prints 1900–1950

Ryan Lee

New York, NY
20th/21st-century American and British prints/drawings

Carl Solway Gallery

Cincinnati, OH
20th-century American and European prints/drawings

Stewart & Stewart

Bloomfield Hills, MI
Print publisher

Tandem Press

Madison, WI
Print publisher

Vandeb Editions

Long Island City, NY
Print publisher

The Verne Collection

Cleveland, OH
Ukiyo-e and contemporary Japanese prints

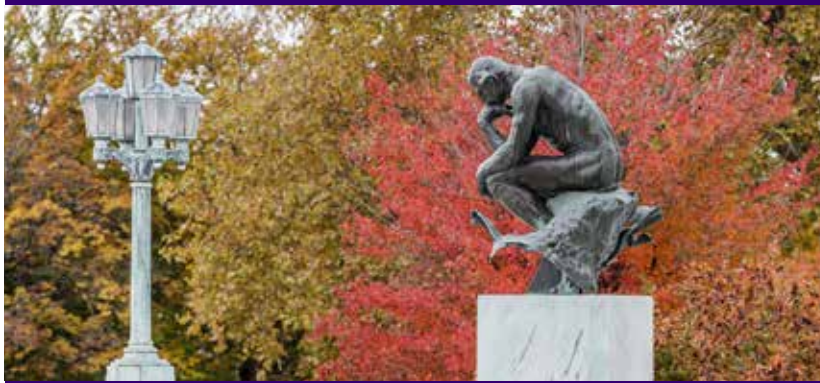
Mark J. Weinbaum

New York, NY
19th/20th-century fine art posters

Zanatta Editions

Shawnee, KS
Print publisher

COLLECTORS CIRCLE

**THANKS**

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. During September and October we proudly acknowledge the annual support of the following donors:

Hanna H. and James T. Bartlett
Annie and Mike Belkin
Laura and Fred Bidwell
Marilyn and Larry Blaustein
Leigh Carter
Dr. John and Helen Collis
Sally and Sandy Cutler
Mrs. George N. Daniels
Mr. Albert J. DeGulis

PASS IT ON!

CMA members receive a year's worth of free special exhibitions tickets, including this fall's *Monet to Matisse*, plus other members-only perks. Tell a friend today!

**IN THE STORE**

Pick up the new 2016 Cleveland Museum of Art wall calendar featuring color photos of 12 masterworks from every corner of the museum collection as well as notes on important events in the museum's 100-year history. 12 x 12 inches. \$14.95. Members receive a 15% discount.

CHARITABLE GIFT ANNUITIES

Would you like to have more income and make a gift to the CMA?

Charitable gift annuities (CGAs) are a favorite gift option for many of our donors. One reason is that CGAs are very simple: you make a gift to the museum today, and the museum makes quarterly payments back to you for the rest of your life. The amount of the payments will depend on your age and the amount of the gift. But don't worry, we'll figure that all out for you.

CGAs are also popular because they are tremendously flexible and therefore very useful in meeting the needs of many financial planning situations.

Did you know that CGAs

Are a great way to convert highly appreciated/low-yielding stock into an increased income stream, while avoiding capital gains tax.

Are a consistent and reliable way to provide financial support to older generations, including parents, grandparents, and in-laws.

Often provide more income, for life, than CDs, money market accounts, and savings accounts.

Are a great way to get significant tax benefits while diversifying concentrated stock or real estate holdings and avoiding capital gains tax.

May be an effective way to plan for retirement, especially if you are currently maximizing your qualified plan contributions.


Offer several benefits if you've recently received a large sum of money, such as a retirement or severance package, inheritance, or lottery winnings.

Are effective if you, like 99.6% of Americans, are trying to reduce the size and complexity of your estate and enjoy tax savings now.

Are a great way to replace low-yielding savings bonds while providing both tax advantages and income to you or someone else you designate.

The Cleveland Museum of Art became one of the nation's greatest museums through the generosity and charitable planning of its founders. As we prepare to celebrate our centennial anniversary in 2016, we invite you to continue this tradition of generosity and help secure our next 100 years by joining our Legacy Society with a planned gift. For more information on CGAs, or for other gift planning questions, please contact Dave Stokley at 216-707-2198, or dstokley@clevelandart.org.

SEPTEMBER



SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p> \$ Admission fee R Reservation required T Ticket required M Members only </p>		<p>1</p> <p>Member registration begins <i>Art Classes for Children and Teens</i> R\$</p> <p>Guided Tours 11:00 & 1:00</p>	<p>2</p> <p>Guided Tour 1:00</p> <p>Film 7:00 <i>Seeds of Time</i> \$</p>	<p>3</p> <p>Art Stories 10:30-11:00 <i>Creepy Crawly Critters</i> R</p> <p>Guided Tour 1:00</p>	<p>4</p> <p>Class begins 10:00-10:45 or 11:15-12:00 <i>My Very First Art Class</i> R\$</p> <p>Guided Tour 1:00</p> <p>Film 7:00 <i>Tap World</i> \$</p> <p>MIX 5:00-10:00 <i>Vision</i> T</p>	<p>5</p> <p>Guided Tours 1:00 & 2:00</p>
<p>6</p> <p>Guided Tours 1:00 & 2:00</p> <p>Film 1:30 <i>Tap World</i> \$</p>	<p>7</p> <p>Museum closed</p>	<p>8</p> <p>Guided Tours 11:00 & 1:00</p>	<p>9</p> <p>Stroller Tour 10:30-11:30 <i>Stolen Art</i> R</p> <p>Guided Tour 1:00</p> <p>Art in the Afternoon 1:15 R</p> <p>Make & Take 5:30 <i>Glass Tile Magnets</i> \$</p> <p>Film 7:00 <i>Seeds of Time</i> \$</p>	<p>10</p> <p>Art Stories 10:30-11:00 <i>Delightful Dragons</i> R</p> <p>Guided Tour 1:00</p>	<p>11</p> <p>Guided Tour 1:00</p> <p>Lecture 7:00 <i>Sacred Memory and Ritual Revitalization</i></p> <p>Film 7:00 <i>Hippocrates: Diary of a French Doctor</i> \$</p>	<p>12</p> <p>Workshop 10:00-4:00 <i>Intro to Maya Hieroglyphic Writing</i> R\$</p> <p>Meditation in the Galleries 11:00</p> <p>Guided Tours 1:00 & 2:00</p>
<p>13</p> <p>Second Sundays 11:00-4:00 <i>Frame It Up!</i></p> <p>Guided Tours 1:00 & 2:00</p> <p>Art Cart 1:00-3:00 <i>Masks</i></p> <p>Film 1:30 <i>Breaking the Maya Code</i> \$</p> <p>Chalk Making and Street Painting 2:00-4:30 R\$</p>	<p>14</p> <p>Museum closed</p>	<p>15</p> <p>Classes begin 10:00-12:30 <i>Painting for Beginners: Oil and Acrylic</i>; 1:30-4:00 <i>Intro to Drawing</i> R\$</p> <p>Guided Tours 11:00 & 1:00</p>	<p>16</p> <p>Classes begin 10:00-12:30 <i>Watercolor and Intro to Painting</i>; 10:00-12:30 or 6:00-8:30 <i>Drawing in the Galleries</i>; 6:00-8:30 <i>Watercolor in the Evening</i> R\$</p> <p>Stroller Tour 10:30-11:30 <i>Stolen Art</i> R</p> <p>Guided Tour 1:00</p> <p>Chalk Making and Street Painting 6:00-8:30 R\$</p> <p>Film 7:00 <i>Paulo Coelho's Best Story</i> \$</p>	<p>17</p> <p>Class begins 10:00-12:30 <i>Beginning Watercolor</i> R\$</p> <p>Art Stories 10:30-11:00 <i>All about Still Lifes</i> R</p> <p>Art Bites 12:30 <i>Arrested Museum</i></p> <p>Guided Tour 1:00</p>	<p>18</p> <p>Class begins 10:00-12:30 or 6:00-8:30 <i>Composition in Oil</i> R\$</p> <p>Guided Tour 1:00</p> <p>Art Bites 6:00 <i>Arrested Museum</i></p> <p>Film 6:30 <i>Little England</i> \$</p> <p>Trivia Night 7:00 <i>Cinephiles</i> \$</p>	<p>19</p> <p>Chalk Festival 11:00-5:00 R\$ (free to watch)</p> <p>Guided Tours 1:00 & 2:00</p>
<p>20</p> <p>Chalk Festival 12:00-5:00 R\$ (free to watch)</p> <p>Art Together 1:00-3:30 <i>Encaustic Painting Workshop</i> R\$</p> <p>Guided Tours 1:00 & 2:00</p> <p>Film 1:30 <i>Little England</i> \$</p>	<p>21</p> <p>Museum closed</p>	<p>22</p> <p>Guided Tours 11:00 & 1:00</p>	<p>23</p> <p>Guided Tour 1:00</p> <p>Film 7:00 <i>The Story of Temple Drake</i> \$</p> <p>Little England</p> <p>Love triangle on a Greek island</p>	<p>24</p> <p>Art Stories 10:30-11:00 <i>All about Landscapes</i> R</p> <p>Guided Tour 1:00</p> <p>Print Fair Opening Preview 6:00-9:30</p> <p>Performance 7:30 <i>Transformer Station. Ellen Fullman</i> \$</p>	<p>25</p> <p>Fine Print Fair 11:00-6:00</p> <p>Guided Tour 1:00</p> <p>Film 7:00 <i>The Story of Temple Drake</i> \$</p> <p>Performance 7:30 <i>Transformer Station. Ellen Fullman</i> \$</p>	<p>26</p> <p>Fine Print Fair 10:00-5:00</p> <p>Lecture 11:00 <i>Prints: The Multiple as Original</i> Jane Glaubinger</p> <p>Guided Tours 1:00 & 2:00</p> <p>Performance 7:30 <i>Transformer Station. Ellen Fullman</i> \$</p>
<p>27</p> <p>Fine Print Fair 10:00-5:00</p> <p>Guided Tours 1:00 & 2:00</p> <p>Dr. John and Helen Collis Lecture 2:00 <i>Poseidon and the Sea</i> R</p>	<p>28</p> <p>Museum closed</p>	<p>29</p> <p>Guided Tours 11:00 & 1:00</p>	<p>30</p> <p>Guided Tour 1:00</p> <p>The Art of Looking 3:00 <i>Dreamworlds</i></p> <p>Curator Tour 6:00 <i>Unique Impressions</i></p> <p>Film 7:00 <i>Abraham Lincoln</i> \$</p>			

ONLINE CALENDAR

Sortable online calendar at clevelandart.org/calendar

Ellen Fullman
Musical spider

OCTOBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
				1 Art Stories 10:30–11:00 <i>All about Portraits</i> R Guided Tour 1:00	2 Class begins 10:00–10:45 or 11:15–12:00 <i>My Very First Art Class</i> RS Guided Tour 1:00 MIX 5:00–9:00 <i>Cultura</i> T Film 7:00 <i>Radical Grace</i> \$	3 Early Childhood Educator Workshop 10:00–1:00 <i>Science and Art</i> RS Workshop 10:30–4:30 <i>Creating Poetry</i> RS Guided Tours 1:00 & 2:00
4 International Cleveland Community Day 11:00–4:00 Class begins 12:30–3:00 <i>Gesture Drawing in the Atrium and Galleries</i> RS Guided Tours 1:00 & 2:00 Art Cart 1:00–3:00 <i>Cool Knights</i> Film 1:30 <i>Radical Grace</i> \$ Performance 2:00 <i>Ustatshakirt Plus</i> \$	5 Museum closed	6 Guided Tours 11:00 & 1:00	7 Guided Tour 1:00 Educators' Night Out 6:00–7:30 <i>Writing about Art</i> \$ Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 6:45 <i>The Sign of the Cross</i> \$	8 Art Stories 10:30–11:00 <i>1, 2, 3...It's Fall!</i> R Guided Tour 1:00	9 Members Preview Day <i>Monet to Matisse</i> Guided Tour 1:00 Film 7:00 <i>Sunrise</i> \$	10 Members Preview Day <i>Monet to Matisse</i> Meditation in the Galleries 11:00 Guided Tours 1:00 & 2:00
						The Sign of the Cross Claudette Colbert with cinematography by Struss
11 Second Sundays 11:00–4:00 <i>Artistic Autumn</i> Guided Tours 1:00 & 2:00 Art Cart 1:00–3:00 <i>Japan</i> Film 1:30 <i>Sunrise</i> \$ Lecture 2:00 <i>Easels in Eden</i> R	12 Museum closed	13 Guided Tours 11:00 & 1:00	14 Stroller Tour 10:30–11:30 <i>Mythological Creatures</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Art and Fiction Book Club 1:30–2:45 RS Make & Take 5:30 <i>Paper Botanical Prints</i> \$ Curators in Conversation 6:00 <i>Pictorialist Photography</i> Octavofest 6:30–8:00 Film 6:45 <i>The Long Good Friday</i> \$	15 Art Stories 10:30–11:00 <i>Babies: All about When You Were Small</i> R Art Bites 12:30 <i>Sherlock</i> Guided Tour 1:00	16 NEOE Day 10:00–4:30 <i>Gallery to Studio</i> RS Guided Tour 1:00 Family Game Night 5:30–8:00 <i>Mysteries in the Museum</i> RS Art Bites 6:00 <i>Sherlock</i> Film 7:00 <i>Paul Taylor Creative Domain</i> \$	17 Class begins 10:00–11:30 or 1:00–2:30 <i>Art Classes for Children and Teens</i> RS Guided Tours 1:00 & 2:00 Contemporary Artists Lecture 2:00 <i>Glenn Ligon</i> R
18 Guided Tours 1:00 & 2:00 Film 1:30 <i>Paul Taylor Creative Domain</i> \$	19 Museum closed	20 Guided Tours 11:00 & 1:00	21 Stroller Tour 10:30–11:30 <i>Mythological Creatures</i> R Guided Tour 1:00 Art and Fiction Book Club 1:30–2:45 RS Film 6:30 <i>Tenshin</i> \$	22 Art Stories 10:30–11:00 <i>Things That Go</i> R Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tour 1:00	23 Library Workshop 10:00–12:00 <i>Researching Provenance</i> R Tours 11:00, 3:00, 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 Film 7:00 <i>The Madness of King George</i> \$	24 Symposium 10:00–5:00 <i>Issues in Provenance Research</i> R Yoga at the Museum 11:00 RS Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00
25 Tour 11:00 <i>Monet to Matisse</i> T Art Together 1:00–3:30 <i>Acrylic Painting Workshop</i> RS Guided Tours 1:00 & 2:00 Film 1:30 <i>Cal</i> \$ Performance 2:00 <i>John Scott, organ</i>	26 Museum closed	27 Guided Tours 11:00 & 1:00 Tours 11:00 & 3:00 <i>Monet to Matisse</i> T	28 Guided Tour 1:00 Art and Fiction Book Club 1:30–2:45 RS The Art of Looking 3:00 <i>Style</i> Film 7:00 <i>Beltracchi: The Art of Forgery</i> \$ Performance 7:30 <i>Merima Ključ: "The Sarajevo Haggadah"</i> \$	29 Art Stories 10:30–11:00 <i>Around the Neighborhood</i> R Tours 11:00 & 3:00 <i>Monet to Matisse</i> T Guided Tour 1:00	30 Class begins 10:00–10:45 or 11:15–12:00 <i>My Very First Art Class</i> RS Tours 11:00, 3:00, 7:00 <i>Monet to Matisse</i> T Guided Tour 1:00 Film 7:00 <i>Beltracchi: The Art of Forgery</i> \$	31 Tour 11:00 <i>Monet to Matisse</i> T Guided Tours 1:00 & 2:00



Beltracchi: The Art of Forgery
Authentic faker

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Administrative Telephones

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1-877-262-4748

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Blog

blog.clevelandart.org

ArtLens app

WiFi network
“ArtLens”

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours, then \$1 per
30 minutes to \$14;
\$8 flat rate after
5:00. Members and
guests \$6 all day.



**PAINTING THE
MODERN GARDEN**
P. 4



**PICTORIALIST
PHOTOGRAPHY**
P. 8



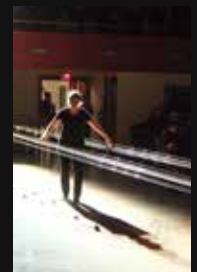
**CUYAHOGA ARTS
& CULTURE**
P. 10



LIPPI PANELS
P. 14



FILM
P. 18



PERFORMANCE
P. 20



EDUCATION
P. 21